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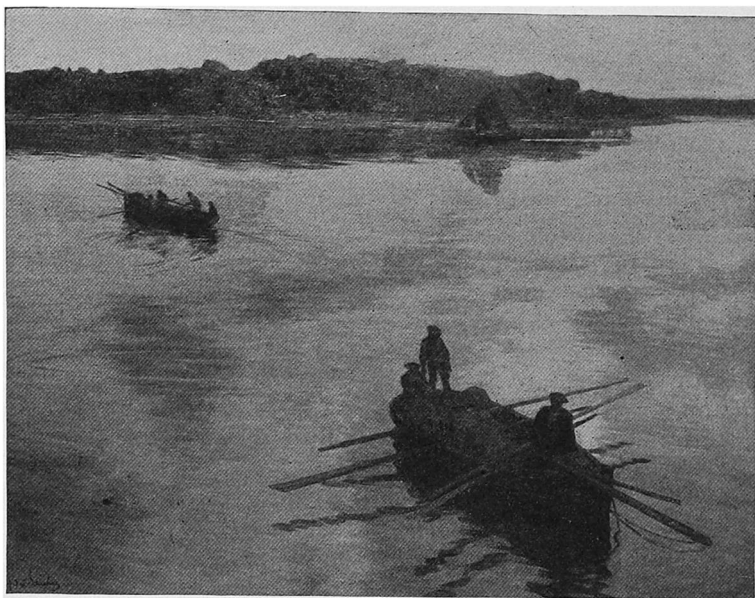
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THE BOATS, BY ANDRE DAUCHEZ

THIRD PRIZE

THE PITTSBURG EXHIBITION

When Andrew Carnegie some years ago conceived the idea of providing for the city of Pittsburg an annual exhibition of pictures which would have no rival in this country, his good intentions were commended, but the ultimate success of his project was doubted. The Pittsburg exhibition is now but four years old, and already it is known on both sides of the Atlantic as the acknowledged art event in the United States. Indeed, there is a belief current among some of the foreign artists who are unfamiliar with American institutions that Pittsburg is the country's art center.

So sudden a fulfillment of its founders' cherished dream is, of course, phenomenal; but it can be accounted for solely by the fact that Mr. Carnegie placed the management of the exhibition in competent hands, and himself supplied the unlimited means which make economy a restriction not necessary of consideration in the plan and scope of the Carnegie Institute's annual exhibition.

The Art Director of the institute, Mr. John W. Beatty, makes yearly pilgrimages to the foreign cities, and himself bespeaks for Pittsburg whatever is of interest there.

The pictures which come from abroad are selected by special juries in London, Paris, and Munich, composed of some of the foremost painters of the age. The jury which acts as a hanging committee at Pittsburg is decided on by a vote of the exhibitors of the previous year, and this latter jury also awards the institute's prizes. One of its members is always a French artist and one an Englishman, and the institute, which invariably discharges its obligations handsomely, transports these people here, and of course entertains them during their stay.

Now, the institute's galleries are small, and only three in number,

and so, since it receives an especially large assortment of good work, there is not room for anything which is bad, and little that is mediocre.

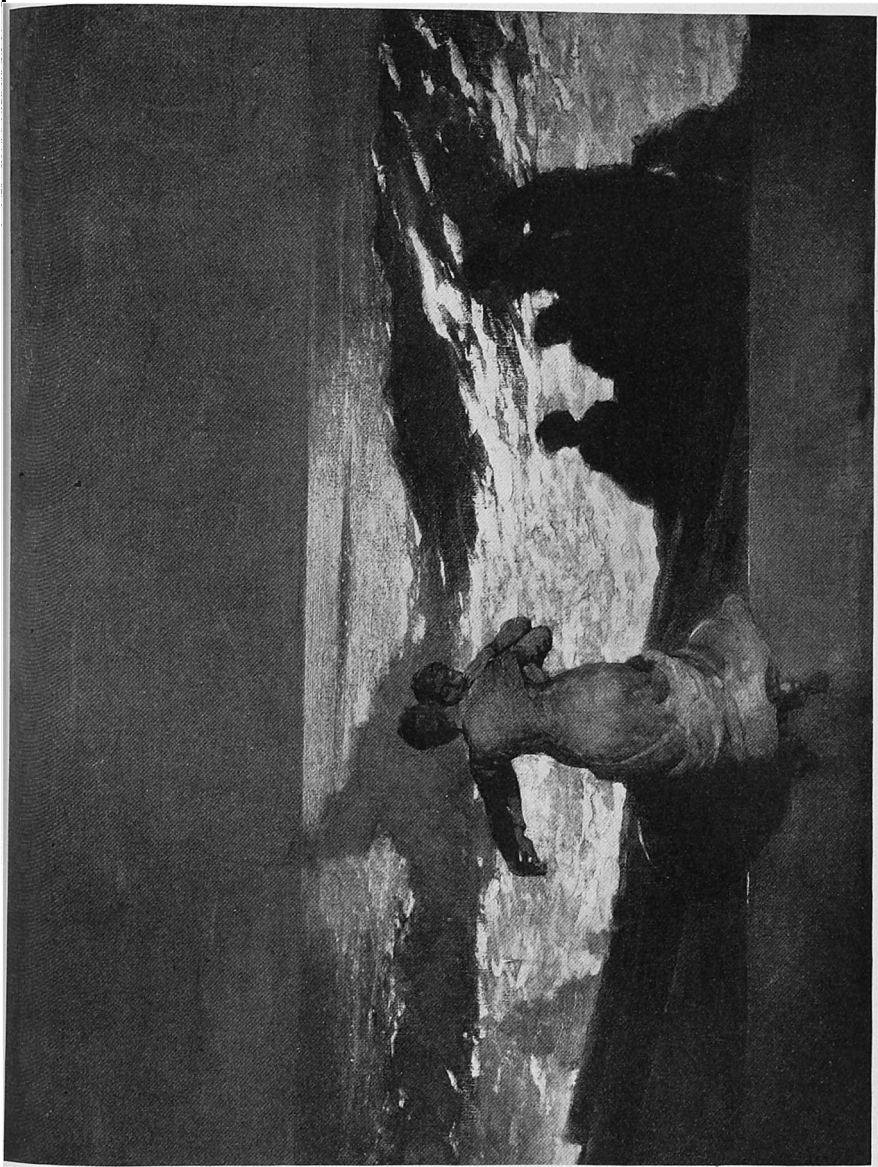
In this year's exhibition, for example, are 258 exhibits, and with a few trifling exceptions, they are the work of artists whose names and reputations are known throughout the whole cultured world.

When a catalogue contains such a list as this—I select these



THE SISTERS, BY FRANK W. BENSON
SECOND PRIZE

names at random—Alma Tadema, Cecilia Beaux, Frank W. Benson, René Billotte, Dwight Blaney, Boldini, Frank Brangwyn, F. A. Bridgman, Carolus Duran, Mary Cassatt, W. M. Chase, Raphael Collin, Cottet, Kenyon Cox, Walter Crane, William Dannat, Andre Dauchez, Charles H. Davis, Degas, Louis Dessar, Thomas Dewing, Thomas Eakins, Otto von Faber du Faur, David Gould, J. L. Gérôme, Albert Gosselin, Childe Hassam, George Hitchcock, Winslow Homer, John La Farge, Gaston La Touche, Gari Melchers, F. D. Millet, Claude Monet, Raffaelli, Robert Reid, Renoir, Alexander Roche, R. Macauley Stevenson, John Sargent, Segantini, Lucien Simon, Harry Spence, Albert Sterner, William Stott (of Oldham), Tarbell, Tanner, Augustus Tack, Fritz Thaulow, Abbott Thayer, Dwight Tryon, Twachtman,



A SUMMER NIGHT
BY WINSLOW HOMER

Frederick von Uhde, Robert Vonnoh, George de Forest Brush—one may reasonably suppose that anything these artists would send would be worth seeing. And it is: so well worth seeing that visiting artists from abroad, wearied with the salon's miles of commonplaceness, and the Royal Academy's ponderous dullness, classify the Carnegie exhibition as the choicest of the year.

Moreover, at Pittsburg may be seen examples of every recognized artistic cult. The Glasgow men send some of their very best work,



MRS. ROLAND HILL AND HER CHILDREN, BY L. ALMA TADEMA

as do likewise the Munich secessionists. From England come representative contributions, and a surprising lot of good French paintings find their way over. American artists abroad always send, and even the exclusive "Ten" find nothing in this show's management to clash with their vigorous principles. Then, too, one meets now and then at Pittsburg an entirely new school, as, for example, the modern Italian. The painters of this school are seldom seen in this country, or in fact anywhere outside of the Venetian and Roman exhibitions.

Its variety, then, and its distinctly high standards justify the foreign estimate of the Pittsburg show; and the native institutions have so far conceded its superiority, that they have in many cases

moved along the dates of their own annual exhibitions in order to draw from this rich supply.

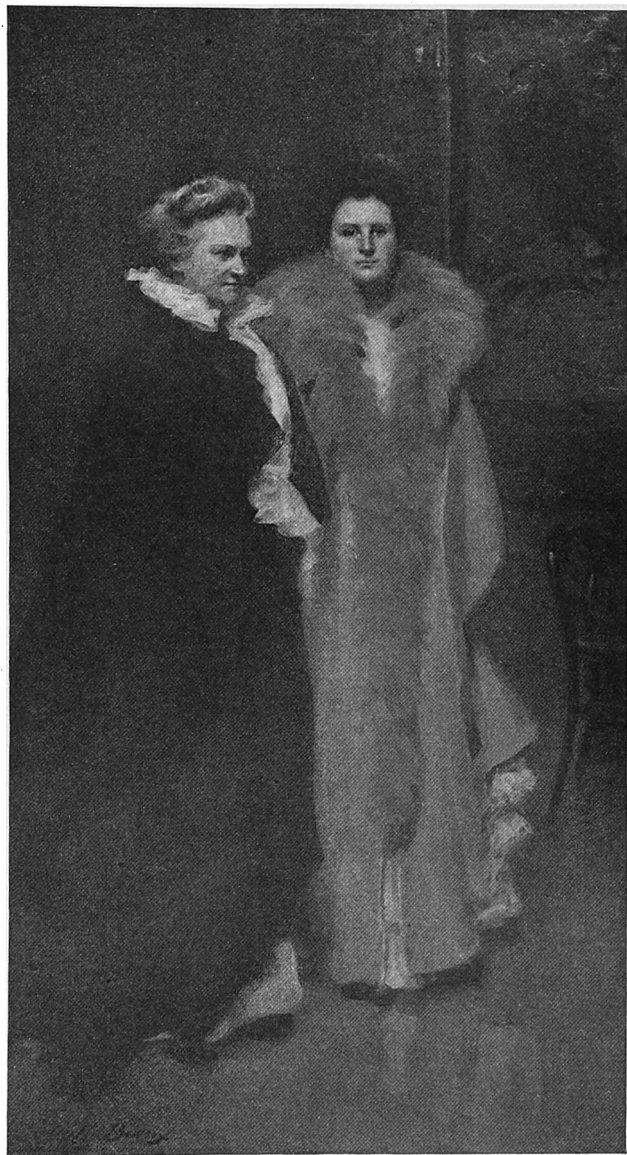
The institute's prizes are worth competing for, and have doubtless much to do with the influx of foreign work; for nowhere else are prizes offered on equal conditions to artists of any nationality; and certainly nowhere else do the honor medals carry with them the substantial money prizes of \$1,500, \$1,000, and \$500. For one reason or another, a goodly number of this year's pictures were *hors concours*;



PORTRAITS, BY LUCIEN SIMON
HONORABLE MENTION

but it seems likely that Miss Beaux's handsome portrait group would have won the first prize in any event.

The high-water mark of Miss Beaux's achievement was reached in her "Dreamer"; and not very far behind that beautiful painting was her portrait of a Philadelphia lady shown in Pittsburg last year, and later at the Society of American Artists' Exhibition in New York. Compared with these two *chefs-d'œuvre*, the prize portrait group is wanting both in solidity of handling and in abiding charm. It is, however, rather more successful as a composition than any other portrait group this distinguished artist has yet painted. The likenesses are, I believe, excellent.



MOTHER AND DAUGHTER
BY CECILIA BEAUX
FIRST PRIZE

Mr. Benson's picture, which received the second prize, is one of those happy, out-of-door themes, in which that New England artist revels. He calls it "The Sisters," and he has painted his small subjects at play on a breezy hillside, in a fashion which enlists at once the sympathy of the beholder. Although Mr. Benson is undoubtedly of the impressionist persuasion, he can paint real, living, breathing children — children one would like to know.

The Dauchez landscape, chosen by the jury as the third prize



"FLOW GENTLY, SWEET AFTON," BY R. MACAULEY STEVENSON

picture, is a large canvas composed in a curious, unconventional way. It is, however, designedly unconventional, and the artist has put into the lines of his composition much vigor, and that elusive quality known as style.

M. Dauchez is the only foreigner in the prize-winning group. Another Frenchman was considered in the competition this year, Lucien Simon, who sent a large and rather loosely constructed figure composition, a group of portraits of French artists, among whom are M. Simon himself. M. Menard and M. Cottet received honorable mention, and a like distinction was conferred on the New York landscapist, J. H. Twachtman. Mr. Twachtman is still faithful to his high

key, and in "The Brook" he has probably gone as far as he can in the subtle differentiation of colors in sunlight. In a way "The Brook" is a *tour de force*, and for that reason no doubt the jury singled it out for a special mention.

All the American landscape men, and for that matter all the landscape men of any nationality, come distinctly to the fore in the Pittsburg show. The mere fact that their work outclasses the fine array of figure compositions and portraits gives some idea of its quality and character. There are no better landscape painters in the world to-day than R. Macauley Stevenson, Fritz Thaulow, Claude Monet, Louis Dessar, and C. H. Davis.

Mr. Stevenson is one of the Glasgow men, and an artist who has the soul of a poet and the technique of a finished painter. His two landscapes in Pittsburg, the "Song without Words," and "Flow Gently, Sweet Afton," are veritable symphonies in silver-grays, delicate, dreamy, and most harmonious. Surely they are destined to live.

Fritz Thaulow, as his work matures, loses none of his Northern vitality. He is still painting waterways full of light and motion. The one at Pittsburg flows beside an "Old Factory in Norway," and makes, with the grim, red structure, a typical Thaulow picture.

Claude Monet's two landscapes are not as extreme as his variations in cathedral towers, but they are singularly charming; and the three Dessar canvases — two are moonlight scenes which so appeal to this painter — have much quiet beauty.

There is plenty of good work by landscape men less far-famed. Redfield's snow scenes lose nothing in the test of their juxtaposition with work by older men. Robert Reid has taken to landscape. He has painted in that staccato style of his an exceedingly difficult theme, a wood interior and a turbulent brook flowing over mossy stones; and he has painted it very well, too. The Scotchmen show a variety of landscapes this year, which as a group rather overshadow the American work. One feels with these Glasgow artists a unity of purpose in their methods of exploiting their artistic convictions. Although their work varies according to their temperamental preferences, they have certain traits in common, as have also the Munich secessionists. This latter school shows nothing this year as gressomely fascinating as Franz Stuck's "Sin," seen at last year's show. There are, from them, a few landscapes of much merit, all in the low tones characteristic of this school, and two very rich Oriental scenes by Otto von Faber du Faur.

The English section of the Pittsburg exhibition is weaker this year than it has ever been. William Stott, of Oldham, who was on the jury, sends a rather sugary composition of a damsel in diaphanous draperies reclining in a bed of roses, and Frank Brangwyn sends a quite powerful composition, entitled "Rest."

Alma Tadema's contribution is something of a surprise. It is a

portrait group, and is as far away as possible from the pasty technique in which he usually presents his classic themes. The picture portrays an English woman, "Mrs. Roland Hill and her Children," and the personalities of the three sitters are rendered in a manner quite convincing. They all have red hair of varying hues; and one forgets, in the picture, the painter and his methods, and is conscious only that here is a real incarnation of three thoroughly nice, healthy English people.

As a class, the French pictures present a more distinguished *ensemble* than do the works of any other school. Nearly everything from France is worth seeing. Carolus Duran has a portrait group, much less labored than his recent work, and a somewhat theatrical crucifixion. Raphael Collin has a decorative panel, painted flatly but learnedly, with much the same delicate *finesse* as his decorations in the Sorbonne. La Thangue has a homely, rather sophisticated peasant picture; Degas sends the usual ballet-girls, and Gérôme a singular but albeit telling conception of Diana.

Raffaelli, another of this year's jury, shows four pictures, three small, scratchy landscapes, and a large composition carried farther than is M. Raffaelli's wont. This latter is a bit of Parisian street life interpreted as only a Frenchman could interpret it. It is wholly good, and instinct with the life, the color, the movement, of the Boulevard des Italiens.

The Americans abroad who send to this year's show are Mary



YOUNG WOMAN PLUCKING FRUIT, BY MARY CASSATT

Cassatt, Frederick Bridgman, H. O. Tanner, Gari Melchers, George Hitchcock, and Robert Henri. Mr. Hitchcock's "Vanquished" has been exhibited in this country before, but all the other pictures except Miss Cassatt's "Young Woman Plucking Fruit" are new here. Miss Cassatt is in the hands of a dealer, and rarely shows in this country. Being a native of Pittsburg, she makes an exception of that city.

Mr. Tanner continues to paint biblical scenes. His two pictures in the Carnegie galleries are "The Flight into Egypt" and "Judas." These paintings are *naïve*, and yet they have a strong sentiment, and a deal of honest fervor which leaves no place in one's judgment of them for anything but respect. Compared with these two paintings, Mr. Henri's two appear trivial.

Gari Melchers still finds his inspiration in Holland, and he presents a phase of the picturesque Dutch life which no other painter has ever attempted, the decorative. Furthermore, he is improving vastly, and while he retains his decorative sense, he is putting into his work a greater degree of thought than heretofore. His "Dutch Mother" of this year is fine.

Probably the most distinguished American picture after the prize picture is George de Forest Brush's "Family Group." From Mr. Brush's Indians of other days to these almost Mediæval Madonna pictures is a far-cry, and a source of continual surprise to those who follow his work from year to year. This is, I believe, the fourth time Mr. Brush has painted his family, and each time he pictures them with the utmost sympathy and reverential tenderness. His children are ideal abstractions of childhood, delicate and dainty, and the mother is painted here again with that same suggestion of the brooding state of motherhood which makes the other pictures so appealing.

John La Farge is represented by three pictures which one almost wishes he had not sent. William M. Chase has a group of five paintings, two good landscapes, two rather poor portraits, and a marvelously executed still life.

Thomas Eakens has three pictures, two portraits, one of Mr. Chase, and one of Stuart Culin of the University of Pennsylvania, and the other his picture of a pugilist receiving the plaudits of the spectators about a ring. He calls this picture "Salutat."

Abbott H. Thayer shows an allegorical figure, beautiful in thought, but badly painted. Albert Rosenthal shows two good portraits, and Miss Elizabeth Bonsall a new cat picture, and a very good one. The Winslow Homers are characteristic, but scarcely pleasing.

The only Sargent in the show is the little portrait of Robert Louis Stevenson, and there are some portraits by a few Americans which are not new. The Italian pictures are interesting, mainly because they are unfamiliar here. They lack distinction and individuality, and are sorry examples of a tragic decadence. It is a pity that

Silvio Rotti does not show again this year. His last year's picture excited much interest.

For the rest there are scattered pictures from Holland, Germany, and Austria, not many, and not remarkable; and there is from Switzerland a Segantini, a Virgin and Child in the manger.

Such, briefly, is the Pittsburg show. It is something to have gathered together so catholic a collection of modern paintings in this country. That, at least, is a source of gratification. The regrettable circumstance is, that in their present placing they reach, at best, but a limited audience; and that, when the exhibition is over on the first of next January, these pictures will scatter to show elsewhere, here and abroad, under less favorable conditions.

They will not again, in all likelihood, make up anywhere else quite so distinguished an *ensemble*.

Pittsburg, Pa.

FRANCES B. SHEAFER.



ART EXHIBITIONS AND ART NOTES

The seventy-fifth annual exhibition of the National Academy of Design will be held Jan. 1 to Jan. 27, 1900, in the galleries of the American Fine Arts Society, 215 West Fifty-seventh Street, New York. Exhibits will be received only on Dec. 15 and 16. The members of the jury are J. G. Brown, George B. Butler, J. R. Brevoort, Charles Calverley, William M. Chase, Frederick E. Church, F. S. Church, Samuel Colman, H. R. Butler, and Walter Clark. The hanging committee is composed of F. S. Church, Arthur Parton, and Carleton Wiggins. The Thomas B. Clark prize of \$300, the Julius Hallgarten prizes of \$300, \$200, and \$100, and the Norman W. Dodge prize of \$300 will be awarded.



The jury at the Philadelphia Art Club's eleventh annual exhibition of oil paintings and sculpture awarded the gold medal for oil painting to J. Francis Murphy for "Morning," and the gold medal for sculpture to J. Gelert for "The Little Architect."



The city of Baltimore continues the good work. Its Municipal Art Society has planned for the interior decoration of the new courthouse, and made an offer to contribute \$5,000 toward the project if the city council would appropriate \$10,000 toward it. This would provide for the rich and artistic decoration of the chief wall spaces.